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ART EDUCATION

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Kagalen Steiner

# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION  
A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

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COVER DESIGN—MAGDALEN STERNBERG

# EDITORIAL

STUART R. PURSER

Head, Department of Art  
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Too often administrators have come to think of art education in terms of the verbal instead of the visual, in terms of the educator rather than the creative artist.

In recent years, many of our art educators have felt the need of, and some have initiated, programs bringing in creative artists to stimulate and enlarge the perception of their faculty and students. This approach to art education brings the professional artists into the educational circle and serves a two-fold purpose: First, the personal contact that the students have with the artists helps to broaden their creative scope. Second, it introduces the professional artists to the philosophy and aims in art education.

The professional or practicing artists have seldom understood the problems and needs in art education. This understanding cannot be brought about in an art education program that is separated from a world of creative achievement. Painters, sculptors, craftsmen, designers, and others in the creative field must be brought into the art programs and introduced to art education problems. And, in turn, students and faculty must be brought into a world of creativity.

Most artists do not feel that complete isolation is necessary for truly great creativity. In the past few years, a number of young artists have uncovered hidden potentialities and come into their own through the stimulus of an interested campus audience. Often these personal contacts bring about a greater respect on the part of the layman for the abilities and achievements of those more talented. The artist is depending more and more upon art educators to bring about this understanding that is so necessary for his existence and development.

In past years the need for a workable art philosophy for education has been partially fulfilled. Artists and art educators have become

more articulate and have been able to bring about an understanding of this basic art philosophy that emphasizes the enrichment of the life of an individual through participation in creative activity instead of accentuating the importance of the finished product. At last educators have become sensitive to the contributions which art makes to individual and group living.

A workable art philosophy cannot be separated from the world of creative activity. An art education program integrated with first-hand creative activity brings the artist and educator into a position that strengthens both groups in the minds of the administrators and the public. Such a relation is the operative warp and woof of a good art education program.

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## CORRELATION CAN BE CREATIVE

VIRGINIA FRENCH

Elementary Supervisor of Art  
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To be creative one must originate. This origination is dependent upon the reaction of the individual to his knowledge, feelings, and surroundings. All of these things play a part in the way he will express himself creatively. One does not create from a vacuum, but needs some sort of stimulus to motivate the work. This stimulus can be provided by a reaction to information gained from other subjects such as social studies, science, literature and so on. Surely a child can gain significant concepts from these subjects that will evoke sufficient emotional response to inspire a completely creative art experience.

The visual arts, like words, are versatile means of expression. Each may be used factually or objectively, poetically or subjectively. By factual art is meant the pictorial representation of costumes, housing, articles of furniture, tools, weapons, of present or former times in history, or of other peoples and places. Such representation does not lend itself to art expression in the subjective sense of the word. If such factual or documentary material is needed as a visual aid in understanding the content of the subject matter it seems reasonable to turn to an authentic source for such material, the photograph. When, however, one is concerned with the child's reaction to that which he is studying, then one may well utilize the pupil's capacity for subjective expression. For this reason, one can see that if art, when correlated to subject matter, is to be creative, one must be much concerned with encouraging the selection of materials which have subjective implications.

Before going further into criterion for the selection of suitable correlation material, let it be stated that we do not feel that art and any other subjects need to rely upon each other for support to the point of subordination of one or the other. We feel that each subject has its own unique contribution to make to the child's wel-

fare. Art is not the hand maiden nor the servant of any other subject. It will justify its existence by what it does to and for the child. As a subject itself it has educational value when it is concerned with developing aesthetic, individual and social values. Only when these values are integrated with the subject matter will we find that correlation will be creative and of mutual benefit to both art and the correlated subject.

As the child's product in this case is primarily an art expression the evaluation of it must be chiefly concerned with its aesthetic values,—values that are related with matter, form and content. Satisfaction is felt by the child when these values in his work are pointed out. The recognition of these values are the stepping stones for his own further development and growth in art. He is encouraged to "mean" what he paints but he cannot do so unless he has something to say. That something must be interesting and vital to the child or the picture product will lack unity.

All good art develops from human needs and feelings and not from preconceived rules. It is governed as much by the individual's emotional makeup as by his intellectual equipment and his skill will grow in relation to his intellect and emotions. The two overlap and are blended. The conscious mind can and should guide the emotions. Intellect without emotion produces a cold-blooded, tight, thought-out piece of work. Without emotion there may be craftsmanship but not art. Emotion by itself is apt to give us wild, uncoordinated disorder.

The factual picture may provide knowledge but is not apt to stir the emotions. Subjective learnings, on the other hand, are those with high







emotional content into which the child reads his own feelings and reactions. Since each child's background, mental and emotional, varies from that of every other child, his mental picture will differ from that of his neighbor.

Subject matter so taught that it is a living subject, perceived emotionally as well as intellectually, may well furnish background material for an art lesson. Dramatic and heroic tales that induce a deep feeling of kinship with the people of the past, a realization that our ancestors were not too different from ourselves, a sympathetic understanding of the people of other countries and races, are types of incidents to be utilized. The teacher's place here is an important one. It is the teacher who will make the subject matter dry facts or who can make it come alive. She can help the child visualize by making the printed page come to life. It is not enough to say, "Draw a picture of Columbus". The story of Columbus should be made so vivid that the child may identify himself with it. The integrated art experience of the story of Columbus will, therefore, be different for each individual according to the type of self identification which takes place in each pupil. One may identify himself with the joy of the sailors when land was sighted, while another's experience may be focused upon the fears that possessed the sailors through their ignorance of the world. The way in which all these experiences are expressed and organized in art media is intensely personal. Such integration cannot take place when teacher merely says, "Children, let's draw about Columbus". It can only take place if the child becomes completely absorbed by his subject.

Accepting this as a premise, then, we must

assume that the child's drawing must be entirely his own. We neither draw for him to imitate nor touch up his work, nor do we allow the child to copy from pictures. The child may need help. Dr. Edwin Ziegfeld points out that:

We should give help whenever it is needed as it frequently is. If a student is experiencing difficulty it is generally because he does not have clearly in mind what to do or how to proceed. The teacher's duty is then to help him to clarify his thinking by discussing the problem with him, probably offering alternate suggestions on how to achieve his aim. Once the student's thinking is clarified he can proceed with assurance. The result will be his and the growth achieved in producing it will be his own. It will be truly expressive and, a work of art.<sup>1</sup>

The correlated art expression of the child is one of the ways that he has of taking an active part with other learnings. It is a way of expressing facts gleaned from the written and spoken word and from observation. If, however, we leave the matter here, we may be teaching factually pictorial information at the expense of art. That quality of evoked emotion, of excitation of feelings, must be present in the art lesson or it degenerates into a drill exercise. Imagination, stimulated by emotion, grasps the significance of previous research when through re-creation the child endeavors with line, color, space and organization to express his knowledge and his feelings in an art form.

Under such stimulation the art results seem to reflect a picturizing ability to a high degree, unless, of course, the child has previously been inhibited in his art through directive methods or the wrong kind of criticism. This picturizing ability should be preserved and cultivated. This is absolutely necessary if art and other studies are to work together creatively.

There are great individual differences in children's ability to visualize just as there are great differences in their capacity to express themselves in art forms. All children do not have the same power of constructing images in their own mind. Some visualize almost everything while

<sup>1</sup> Edwin Ziegfeld, "The Art Education, Curriculum and Teaching." Educator's Report on Art Education, Related Art Service, V:4-7 October, 1947.

others need help to develop this power. The more vivid the material, the easier it is to visualize. The teacher herself must be able to see the visual possibilities in the text if she is to help. Often the text has been so simplified for children that what is left is very factual material. There are picture possibilities there but not carried out vividly enough as written to capture the imagination of the less pictorially minded child. They are like bones without flesh and just as it takes the imagination of a paleontologist to clothe these bones so that prehistoric animals live again in our minds, so will it take the skill of an enthusiastic teacher to bring to life such an assignment. The fact that Columbus had three ships is not important in the making of a picture. What is important first is the great courage he showed against such odds as weather, mutiny, fear of the unknown. If the child can be helped to feel these things then what he puts on paper may have significance whether it be three ships in an ocean or angry men coming before Columbus, or the sighting of land, or the court of Isabella, or any other incident that may have come up in the discussion of a history lesson. The child's reaction will be an individual thing, not a class exercise. The results will vary greatly according to each one's personal inclination, ability and interest. The teacher may use them as a check against her teaching but she will never so indicate to the child.

This being true, there is no reason in this kind of art program for enlarging or reproducing of illustrations in any book or in any visual aids material.

The argument sometimes given in favor of this type of plagiarism, particularly with history, is that these pictures are historically authentic, and since the child artist has never been in the actual location or seen the actual costumes of the period, their use is obligatory if he is to paint a successful historical picture. The writer believes that if these illustrations are factual enough to be considered worth copying, the child could study them for these details with the teacher's help. She can aid in developing keener observation by pointing out and analysing differences in costume, vegetation, tools, building construction, household appliances or any other

details which seem necessary. This study would be part of the social studies lesson. But once the child starts to paint, emphasis upon correctness of detail would set up an emotional block, spoiling both the process and the product.

Undoubtedly there will be times in a child's painting where teachers may find weaknesses in factual understandings of the subject matter. From the point of view of the art product this is not a weakness and should not be criticized, embarrassing the child and causing him to be dissatisfied with his art product. The teacher may, however, take note of these mistakes and later provide assignments in research that can correct the child's misunderstandings. She does not, then, have to point them out in his painting.

The greater use of visual aids materials is helping tremendously to give better background understandings to the child. Moving pictures of authenticity give the most vivid background possible. The moving pictures have also helped to develop a more visually minded child. They have also increased his experiences, although these are vicarious, to a large degree. Television has also played its part. The film strip has the advantage of allowing for more careful study of details, for a picture can be projected for any length of time.

Of course all study and preparation should be well in advance of the art expression, with enough time allowed for material to be absorbed but not memorized. A memory copy, to the writer's mind, has no more value than a direct copy and is just as much a plagiarism. A well illustrated book may be a limiting factor in the art work because of this.

In no way can a creative art experience in itself be the motivating factor for a unit of study for it is obvious that the child would not be ready to express himself. Sometimes an experience with art media as in the making of a mural has been used as a motivation for encouraging research in history or geography. "Today we are going to make a mural about Mexico. What do we need to find out about Mexico?" Then the committees are formed to study costumes, houses, ways of living. Geography and social living go merrily on but the creative art experience is lost

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## ART APPRECIATION, THE COMMUNITY, AND T.V.



EDMUND B. FELDMAN

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This article will be an account of what was learned in the course of presenting a series of television programs on art appreciation in a medium-sized Southern city. It is about a small college trying to extend the influence of its teaching more widely throughout the area it serves. The art of teaching is a difficult one under standard conditions, and when confronted by a new medium, there are new difficulties, new adjustments to be made by the teacher, and new adjustments to be made in his teaching materials. The following remarks will describe in somewhat unsystematic fashion how some of these adjustments were made. I have included "Community" in my title because we are a community college, and the adjustments I speak of had to be made with the community and its traditional habits of thought in mind.

It should first be mentioned that our college serves a predominantly rural area in western Alabama. The region is in the throes of transition from a purely agricultural economy to a mixed farming and livestock-raising economy, with overtones of industrialism thrown in. Without discussing the sociology of the South, it does seem apparent that the region is experiencing

more change in technology, politics, education, and economics than it has in decades. Changes of this basic nature, of course, involve social and intellectual ferment, and it is against the background of this ferment that any educational offering must be viewed. However indirectly an acquaintance with regional mores affects teaching, it nevertheless does in some measure, and ought to be consciously acknowledged. We shall be talking about the arts, that is, to people who are entering an industrial revolution and who remember vividly a kind of existence which industrialism, and indeed the whole spirit of modernism, makes impossible.

In teaching, therefore, one has constantly to remember, when discussing any kind of historical development which is related to contemporary art, that the discussion might be of developments which have not as yet taken place in the South. The problems of city planning, for example, as I learned them, were related to urbanism, human density, lack of recreation space, the imbalance between the natural and man-made environment. These were essentially concomitants of the factory system, a system which is not in its details a part of the experience of rural Southerners. Problems of community art, of course, do exist in the South, but they have a different origin than those in the North. I feel that here the community is conceived in manorial terms, that age-old conceptions of land and capital, town merchant versus rural agriculturist, the lettered versus the unlettered, still persist. I am thrust backward into history where rank and caste are felt distinctly, and each gradation in the social system is given its specified due. The neatness and comfort of the social system of which I am now a part is what gives Southern society its amazing coherence and apparent invulnerability to change. Order is so consistent, so predictable, that even the disenfranchised appear to be comfortable, psychologically, within it.

A further point about teaching art appreciation in the South is this: A good deal of Victorian culture and style can be interpreted as reactions to the intensive mechanization of the late 18th and 19th centuries, as these reactions occurred in England and America's urban North. The ar-

chitectural and decorative features of the 19th century Victorian reaction form the background of the modern movement in art with its innumerable revolts against constricting conventions in manners and over-elaborate ornament in art. At least that is the situation in regions which have passed through a harsh period of mechanization. It is not the situation in the South which is only beginning to form its reactions to mechanization. The overwhelming visual evidence is that this region is passing from neo-Classicism—the neo-Classicism which Jefferson brought here from 18th century France—directly into 20th century modernism. Victorianism, as a dominant ideology and art style, has made only occasional inroads here. Instead, the South has lingered rather protractedly over its neo-Classical memories. My neighbors regard a ginger-bread Victorian house as a curiosity, but many of them include columned porticos in the Greek style on their modern homes.

This preference for the classic style over what can be called 19th century Excessive, might be interpreted as the result of good taste; but it is not. A style which is preferred because tradition decrees it rather than because it is chosen from among known alternatives, does not reflect taste; it reflects habit. This is borne out by the fact that while the classic style is preferred for exteriors, the interiors betray the usual gaucheries of the aesthetically uninitiated. Department store offerings are largely confined to conservative Grand Rapids furniture, with accents of the spuriously modern and the authentically flashy. Actually, classicism, the style, is part of a nostalgia which fuses mythic memories of aristocratic leisure with presumed cultural height. The region needs an aesthetic introduction to the 20th century, but it needs it in the context of its own cultural experience, which is pre-industrial, and tinged with a very real Athenian color, even if this particular Athens never existed.

Television in the area is in its pioneer stage. We presented our series over a commercial station, thirty-six miles away, in Meridian, Mississippi. The station is alone in serving about 100,000 persons in an area which is approximately the same as the area served by our college. Although we are an Alabama state institution,

our college president recognized that the bounds of the community extend over state lines, and that state lines do not constitute barriers so far as education is concerned. The station management made one half hour available to us, from 5:00 to 5:30 every Tuesday and Thursday, for five weeks. This meant that we would not have many men in our audience but would be able to have housewives and particularly school-teachers, one of the principal groups we hoped to reach. The Hopalong Cassidy set was also a potential audience, but we decided that we could not appeal to them and to their teachers at the same time. I was familiar with the television program offered by the Museum of Modern Art, "Through the Enchanted Gate," a program aimed at elementary school youngsters. While it presented an excellent combination of fantasy and aesthetic adventure, I did not feel it appropriate here until parents and teachers were first prepared to accept more advanced ideas of art and art education.

The close spacing of our programs—every Tuesday and Thursday—meant that little time was available for revision of material or rehearsal of each show. We hoped however, to gain more sustained interest than would be possible through a once-a-week appearance. At the same time, appearing under the auspices of a commercial station at this favored T.V. time meant that we must try to put together a finished performance. The station management hoped that the programs would not be excessively technical and that each presentation would not be merely a televised college lecture.

The question of entertainment versus education was raised in our minds. These fields are not necessarily opposed, but some of their respective aims are in conflict. By appearing on a commercial T.V. station, one lays claim to the regular audience of that station. It is an audience which has been built up largely by entertainment devices. One must realistically accept the fact that a non-commercial, purely educational station would require many years to accumulate an audience of equivalent size. The quality of audience of such a station might be higher, and would certainly be more homogeneous than for a commercial station, but it



would not have the same comprehensiveness. Here is where one's educational philosophy comes into play: Whom are we trying to reach? Presumably, by appearing on T.V. one is seeking a mass audience, so it would be unwise to ignore the traits associated with large, diversely constituted groups. Accordingly, we decided to make some concessions, to the extent that a college teacher can make them, to the entertainment needs of our audience.

This does not mean that art is a pill which needs to be sugar-coated to force it down the public's collective throat. It does mean that art teaching must live up to some of the hedonic associations of the subject. I think an audience will sense the connection between art and pleasure if the art teacher acts like a person who believes they are connected.

We recognized at the outset the dangers in watering down the content of the programs to the point where no significant learning could take place. We realized too, that some art ideas require an introduction perhaps of a philosophic nature—an introduction which may not be tedious, but which falls short of anything humorous or amusing. We had an ally, however (and every T.V. educator has this ally) in the fact that so much of T.V. fare which is ostensibly meant to be entertaining, is unspeakably dull. I felt that we could do no worse than that, and might do considerably better. In addition, I could work with chalk and blackboard and thus create some visual interest which might be both entertaining and instructive. Later we learned that the chalk drawings were perhaps one of the most appealing features of the series. I learned after a while to talk while I was drawing, and the experience has been useful in my classroom teaching, since many of the students are not verbally minded.

T.V. people seem to be fairly agreed that a speaker or speakers cannot remain stationary before the camera. There must be animation—not of a frenetic, jerky sort—but movement with a purpose, movement which explains itself to the viewer and which relieves his eye from the tedium of staring fixedly at one spot. This is the kind of visual fact which ought to be well known

(Please turn to page 18)



### A Resolution

**Sidney Vere Smith**, industrialist, humanitarian and patron of the arts, was, above all else, a devoted friend of art education. His personal efforts and his sincere interest in this field were marked by genuine concern for the advancement of art as a means for the full realization of the potentialities of all American youth.

The tangible evidences of his high regard and unwavering support of the leadership of professional organizations attest to his faith in the future art education.

**Therefore**, as a measure of esteem and as a tribute to his memory, **be it resolved that the National Art Education Association** hereby express the deep appreciation of its officers, council, and membership for the significant contributions made by

SIDNEY VERE SMITH

to the cause of art education and to the furtherance of its program through an organized profession.

(Passed by the Council of the National Art Education Association at Cleveland, April 10, 1954).

MARION QUIN DIX,  
President

## RECENT DEVELOPMENTS IN ACCREDITATION OF ART TEACHER EDUCATION

CLIFTON GAYNE, JR.\*

Professor and Chairman  
Department of Art Education  
University of Minnesota

The only justification for certification, licensing, and accreditation is to protect the public from practices and practitioners in areas where public service is involved. The desirability of this has long been legally recognized. Education, medicine, and law are three fields in which it has been accepted that legal authorities have the power to determine what standards are in the public interest and how they shall be enforced.

### What Is Meant by Accreditation

In education the teaching of art in the public schools automatically becomes subject to these controls exercised by the states. The issuing of certificates to teachers who shall be qualified to teach in the public schools is an important part of this responsibility. The accreditation of schools which are approved to prepare these teachers is also a logical part of this program. However, teachers do not necessarily need to be enrolled in accredited schools in order to receive degrees and teaching certificates, as those functions are handled by the state.

Art has never been defined as a professional field subject to control by legal authorities in the public interest. Painters, sculptors, designers, interior decorators, etc., are free to develop their competence in any way; and they are free to offer their services to anyone who wishes them. Before certification and accreditation in this area

can be approached, questions will have to be answered as to who is to be protected and from what. Certification of an individual is of doubtful value unless the public needs protection from mal-practice in a particular area. It is unlikely that the public will demand much in the way of legal protection from the mal-practice of the artist, and it does not seem reasonable for the artist to make demands of this nature either. Unless certification is accepted as desirable for practitioners in the arts, programs of accreditation for institutions which train individuals can have only limited meaning.

However, it seems logical that some system should be worked out to provide the proper kind of accreditation for art schools of good quality. These schools have been carrying on for many years with a legitimate emphasis on values other than those reflected in the policies of the institutions designated as "accredited" institutions. It should be pointed out that regional accrediting agencies have withheld accreditation from these schools not because they considered them inferior, but because with their academic emphasis they considered themselves inadequate to make proper judgments concerning them.

### The Role of N.C.A. and A.A.C.T.E. in Accreditation

Several years ago the N.C.A. (National Commission on Accreditation) was organized, under the leadership of Chancellor Gustavson of the University of Nebraska, to protest the complexity and duplication existing in the professional life of the United States. At least two hundred organizations were demanding that they be given the power to accredit the work done in various curricula in the colleges and universities. In many fields there were several competing organizations, each making a separate accreditation inspection of the same institution.

The A.A.C.T.E. (American Association of Colleges for Teacher Education) has directed attention towards helping to solve the problem brought into emphasis by the Gustavson Committee. The A.A.C.T.E. is an institutional organization in which all types of schools which are preparing teachers are eligible for membership, whether they are teachers colleges, colleges of

\*Note: Dr. Gayne is currently Chairman of the A.A.C.T.E. Coordinating Committee on Collegiate Problems of Teacher Education and Co-Chairman of the N.A.E.A. Committee on Accreditation.

education of universities, or liberal arts colleges with teacher preparation curricula.

The A.A.C.T.E. practice has been to evaluate an institution in terms of its program for teacher preparation only after that institution has been designated as an acceptable collegiate institution by an appropriate regional association—for example, the North Central Association. This means that many special single-purpose institutions, like art schools and music schools, are not eligible for A.A.C.T.E. membership under present regulations.

Present accreditation practices in the field of art education are rather confusing. Running parallel are some schools designated as accredited schools and others designated as non-accredited schools. Accredited schools have arrived at a certain degree of uniformity and standardization. They observe common practices concerning admission requirements, time distribution, type of assignments, class controls, grading systems, etc. The accredited schools provide a basis for evaluation of individuals towards meeting professional requirements, among which is teaching.

On the whole, the general purpose of the A.A.C.T.E. has been to improve the quality of teacher preparation programs through cooperative efforts among its member institutions. In line with this objective, through its Committee on Accreditation, the A.A.C.T.E.'s visitation program has been in operation. This program has defined standards of teacher preparation practices carried on by member institutions and provided each institution with evidence of how its practices corresponded with other schools facing the same problems. Their ratings suggested three levels as interpreted by an inspection team composed of representatives from member institutions: (1) Entirely satisfactory, (2) Satisfactory subject to recommended changes, and (3) Unsatisfactory. Whenever recommendations are made for changes, the institution may request a re-examination after recommendations have been put into effect. In the past, the inspection and ratings have all been made on a general basis rather than in reference to specific teaching fields.

It should be pointed out that the A.A.C.T.E. is

a **voluntary organization** and that accreditation in its eyes is merely one means of **effecting co-operative self-improvement**. The power to grant degrees and the power to issue teaching certificates are in no sense controlled by the activities of the A.A.C.T.E. These powers usually reside in the state in which the institution is located. **No school which has been carrying on a program of teacher preparation and granting degrees and teaching certificates need feel that the A.A.C.T.E. will interfere to hinder its program.**

#### **The Coordinating Committee on Collegiate Problems of Teacher Education**

A few years ago, under A.A.C.T.E. sponsorship, a number of national organizations primarily interested in teacher education organized the Coordinating Committee on Collegiate Problems of Teacher Education. The Committee, which has been meeting several times a year, has as its chief purpose coordination of activities of its affiliated groups, and it has centered considerable attention on the formulation of standards. Art education has been represented on the Committee since 1950, and an art education representative is at present chairman of the Coordinating Committee.

For several years the Coordinating Committee on Collegiate Problems of Teacher Education has devoted study to the possibility that general accreditation did not accomplish adequate evaluation and guidance for self-improvement in those fields of teacher preparation in which special skills and training were required. The possibility was explored through discussion that, while a teacher training institution might be preparing acceptable teachers in English and social studies, it may not be doing an equally effective job in the preparing of art teachers, music teachers, and teachers from other so-called "special fields."

A proposal was formulated that supplementary evaluation be developed to re-enforce and refine the work of the general accreditation team. This proposal was presented to appropriate committees and open meetings of the A.A.C.T.E. and, after considerable discussion, was adopted as a policy for the Coordinating Committee to carry out.

The implication of this action was that instead

of depending on general accreditation the special fields could work to define standards peculiar to their own work and help develop supplementary instruments which would assist the A.A.C.T.E. to arrive at clearer judgments concerning the quality of teacher preparation in varied fields.

Out of the accreditation activities of the A.A.C.T.E. is growing a body of principles and standards to guide institutions and organizations concerned with desirable standardization of teacher preparation. This desirable standardization, arrived at cooperatively by individuals engaged in teacher preparation in representative institutions, should help accomplish the following improvements for the teaching profession.

1. Teacher preparation students should have less difficulty in transferring with minimum loss of credits from one institution to another at both the undergraduate and graduate levels in-state and out.

2. Teachers should find it easier to qualify for teaching certificates in states other than the one in which they received their preparation.

3. Teacher certification agencies in different states should be able to lay the foundations for more uniform certification policies consistent with the standards developed cooperatively by teacher preparation institutions.

4. Agreement on standards and cooperation in their use to improve the preparation of teachers everywhere should result in a teaching profession which offers more and better opportunities, better working conditions, and higher salaries less subject to local pressures for compromise with standards for reasons of economy or political expediency.

#### **The National Council for Accreditation of Teacher Education**

A most significant development occurred in accreditation when the A.A.C.T.E. cooperated in the formation of the National Council for Accreditation of Teacher Education to which it will relinquish its accreditation function. The objective was to broaden the base of support by including representatives of the entire education profession as follows:

1. state directors of education by members chosen from the Chief State School Officers.

2. state offices of education by members chosen from State Certification Officers.

3. the general public by members chosen from the American Association of School Boards.

4. the teacher preparation institutions by members chosen from A.A.C.T.E.

5. the teaching profession by members chosen from the N.E.A. National Commission on Teacher Education and Professional Standards.

The National Council for Accreditation of Teacher Education (N.C.A.T.E.) is recognized by both the U. S. Office of Education and the National Commission on Accreditation as the only acceptable accreditation agency for teacher preparation in all fields.

The N.C.A.T.E. begins its operation in July 1954 under the leadership of Dr. Earl Armstrong, the executive secretary, who is on leave from the U. S. Office of Education. The evaluation schedules and procedures developed by A.A.C.T.E. will provide the basis for development of the Council's accreditation activities which will also feature cooperation with the regional accreditation agencies.

#### **Developing Standards for Preparing Art Teachers**

Within the field of art education, developments have kept pace with the changes in the accreditation movement. Since 1950, teacher preparation specialists in the field have cooperated voluntarily on committees and in a number of meetings devoted to considering standards for the preparation of art teachers. Organizational problems were solved with the formation of the N.A.E.A. College Teachers of Art Education Section at the St. Louis convention. An adequate professional framework is now in operation for art education to contribute effectively towards raising standards for the preparation of teachers.

A major task recently completed was the first draft of the Art Education Tentative Supplement to the A.A.C.T.E. Evaluation Schedules. This is the instrument which will be used as a guide for the accreditation evaluation of programs for preparing art teachers. It is being tried experi-

(Please turn to page 17)



## REGIONAL CONVENTION REPORTS

### PACIFIC ARTS ASSOCIATION

The 28th Annual Convention of the Pacific Arts Association was held in San Francisco at the Hotel Fairmont and on the Campus of the San Francisco State College from April 12th to the 15th. The theme of the convention was "Art in General Education" with Dr. J. Paul Leonard, President of San Francisco State College as keynote speaker. The convention meetings centered around the points stressed by Dr. Leonard in his opening session talk, "Seeing, Believing—Understanding." Some of the ideas presented by Dr. Leonard to the convention delegates are as follows:

1. "The visual arts are a medium of communication requiring special skill for expression; being especially appropriate for expressing (1) Beauty, (2) Reality, (3) Imagination."
2. "Art is communication of ideas, insight, distinction and skill, and because of its value as such a medium it should have a definite and respected place in formal education."
3. "The end product of expression is important, for it reveals the stimulus and the skill of communication created by art."
4. "Such values as independent thinking, flexibility of attitude, critical awareness, development in the process of solving problems and in the formation of sound judgments may be attained through the proper study of art."
5. "The skillful teacher will watch with great concern the growth in art expression and will not judge each product by adult standards . . . Always the questions will be asked: Is it Beautiful? Is it real or imaginative? Does it show development in effective communication?"

Four aspects of the visual arts that Dr. Leonard felt should become a fixed part of the general education program during high school and the first two years of college (the secondary program in California) are as follows:

1. "All youth should come to understand the variation in expression through the visual arts in their daily lives."

2. "All youth should acquire a deep feeling of satisfaction from the beauty of mastery."

3. "All youth should come to understand the relation of visual expression to individuality and to the dominant forces of civilization."

4. "All youth should experience the possibilities of expression through production in at least one of the creative arts, in which I would include music, drama, visual arts, bodily movement, or creative writing."

A panel of six members composed of Mr. Neal George, Mr. H. A. Niebor, Mr. Louis Shawl, Mrs. Alice Stone, Mr. Archie Wedemeyer, and Dr. Harold Spears discussed personal reactions to Dr. Leonard's talk. The moderator for the session was Dr. Reginald Bell, Dean of Instruction at San Francisco State College. The session following the panel discussion was structured to give an opportunity for members to discuss both the comments from the panel members and the points presented by Dr. Leonard.

The final session was held on the campus of San Francisco State College in the new Arts and Industries building. A wide range of art workshops filled the morning hours and, as a climax of the convention, the students of the Creative Arts Division of the College presented an experimental project in the new college theater in the afternoon. The project exploited the possibilities of light and sound as media of expression and made use of projectors of all types—the bollopticon, the stereopticon, the view-graph, and the Linnebach. Startling effects were achieved as a series of moving colored images were reflected on the screen to the accompaniment of a small experimental student orchestra.

It was the general consensus of the delegates that the convention committee headed by President Waldemar Johansen, Vice-President Alexander Nepote, Secretary Joyce Tolle, and Secretary Harry Green had planned a sequence of meetings that came to an end all too soon. Besides the general sessions described, there were also field trips to outstanding restaurants and artists' studios in the city of San Francisco, receptions and exhibits at both the De Young Museum and the California School of Fine Arts, and coffee hours sponsored by manufacturers. Archie Wedemeyer, Susan Irwin, Cathryn Samuels and num-

erous others provided valuable planning and assistance to the Convention Committee and helped to make the convention a most rich and rewarding experience for those attending.

An exceptionally successful and well-attended business meeting resulted in the following decisions and actions which should be of interest to all N.A.E.A. members. Those proposals which were presented to the membership at the recommendation of the Pacific Arts Council members and which were accepted are:

1. Convention sites to be planned and selected four years in advance.

2. Constitution to be amended to include offices of first and second vice-president. Person filling office of second vice-president to be from area of next immediate convention and person filling office of first vice-president to be from area of convention taking place in four years.

3. P.A.A. to sponsor sub-regional meetings on N.A.E.A. conference years similar to plan now being followed by Eastern Arts Association. Such meetings to be known as N.A.E.A.-P.A.A. sub-regional meetings.

4. Portland, Oregon selected for convention site in 1956 and Asilomar, California for convention site in 1958.

And, finally, the membership unanimously elected the following people to office for the next two year period:

President: Ruth Halvorsen, Supervisor of Art, Portland, Oregon; Vice-President: Rachael Griffin, Museum Art School, Portland, Oregon; Secretary: Olive Roberts, Supervisor of Art, Vancouver, Washington; Treasurer: Bernard Henshaw, Clark College, Portland, Oregon.

N.A.E.A. members can be assured that Pacific Arts will continue to be one of the most active of the regionals under the leadership of President-elect Halvorsen who is at present Supervisor of Art, Portland Public Schools. She has long been a faithful worker and strong leader in Pacific Arts and she is aware of the need for all of us from all parts of the country to work together toward common goals and purposes. During the past two years, President Waldemar Johansen has contributed immeasurably toward bringing about a closer working relationship both between the many groups within Pacific

Arts and between Pacific Arts and N.A.E.A. President-elect Halvorsen, in her acceptance speech, has committed herself to a continuation of this policy and to a strengthening of the ties between the other art regionals and N.A.E.A.

JOHN W. OLSEN

## SOUTHEASTERN ARTS ASSOCIATION

The Southeastern Arts Association held its 18th Convention at Gatlinburg, Tennessee from March 24-27. The Mountain View Hotel served as convention headquarters.

The program was built upon a Crafts theme and was planned for the same weekend on which the Southern Highland Handicraft Guild scheduled its annual meeting. Lula Bell Black served as Program Chairman. Regional crafts combined with craft offerings from other sections were presented and attracted visitors from many states outside of the Southeastern area. The entertainment was presented mountain style, including square dancing, folklore and mountain music.

On Wednesday morning, immediately following registration, early arrivals were transported to Knoxville where they visited Knoxville city schools and the University of Tennessee. Another tour was arranged for those who desired to visit the Oak Ridge Schools.

Early in the afternoon, following the return to Gatlinburg, a short council meeting preceded the Art Education Study Group program. Julia Schwartz, Chairman of the Art Education Study Group, reports that about 100 S.E.A.A. members attended and participated in the Art Education Study Group section held in the playhouse of the Hotel Greystone. The purpose of the program was to furnish opportunity to interested art educators to approach, in a cooperative way, some of the problems confronting them professionally.

Wednesday night was set aside for the official opening of Commercial Exhibits and a Convention get-together sponsored by "The Ship."

Thursday morning, following the President's Message by Stuart Purser, and a short business meeting, the members assembled at the Huff House for the workshops and demonstrations. Marian Heard, Chairman of Workshops and Demonstrations, presented a most extensive and

effective program. There were few members that did not actually participate in creative activity throughout the entire day.

The workshop leaders were:

**Ceramics**—Barbara and Kennedy McDonald

**Jewelry**—Jane Glass

**Enameling**—Mary Frances Davidson

**Weaving**—Tina McMorean

**Silk Screen**—Floride Stoddard

**Three-Dimensional Design**—Janice Kent

**Experimental Use and Organization of Materials**—Katherine Comfort

**Native Crafts**—Isadora Williams

Thursday night the Ship's Party was held at the Gatlinburg Recreation Hall with the University of Tennessee Department of Physical Education presenting a program by their modern dance group, and directing a square dance program.

Highlights of the Friday and Saturday programs were:

"Art Room Planning"—Dr. Richard Wiggin, Virginia State Supervisor of Art Education.

"Hand Arts and the Role of the Designer-Craftsman in Modern Life"—Harold J. Brennan, Director of the School for American Craftsmen, Rochester, New York.

"Report on the International School Art Program"—Lola Fitzgerald, President T.E.A. Department of Art.

"The Role of Arts in a Democratic Society"—Dr. Andrew Holt, Vice President of the University of Tennessee.

"Design in Crafts"—Ronald Slayton, Tennessee Craftsmen, Knoxville, Tennessee.

The program was so scheduled as to allow ample time for visits to crafts shops and points of interest in the Great Smokies.

Joseph Marino-Merlo, as Chairman of the Evaluation Committee, concluded his report with the following: "The inspiration which participants received from this 18th Convention will be memorable in their professional career. Art Education in the states represented here this week will doubtless be enriched because the beliefs we have so long preached were put into practice. Thus, Gatlinburg, Tennessee, 1954 becomes a symbol of growth and development for Southeastern Arts."

STUART PURSER

## Officers and New Council for 1954-55 SOUTHEASTERN ARTS ASSOCIATION

President—Martha Allen, Alabama College, Montevallo, Alabama; Vice-President—Katherine Reed, 1928 21st Street, Nashville, Tennessee; Membership Secretary—Virginia Brown, 3706 West Platt Street, Tampa, Florida; Secretary and Treasurer—Flores T. Bottaria, 503 South Boulevard, Tampa, Florida.

New Council Members—Catherine Baldock, Roanoke City Public Schools, Box 2129, Roanoke, Virginia; Mrs. Lula B. Black, 7731 7th Court South, Birmingham, Alabama; Elizabeth Mack, 400 Addison Apartments, Charlotte, N. Carolina; M. Dale Summers, Department of Art, University of Florida, Gainesville, Florida; Stuart R. Purser, Department of Art, University of Florida, Gainesville, Florida.

Ship's Representative—Lewis R. Burrus, 311 Monroe Street, Murfreesboro, Tenn.

Council Representative—Sara Joyner, 918 Park Avenue, Richmond, Virginia.

## WESTERN ARTS ASSOCIATION

The first Western Arts Association Convention was held in 1894. On April 11, 1954 we met in Grand Rapids, Michigan (for the fourth time in history) with sixty years of professional growth influencing the type of conference opportunities the association could make possible for its members. This was essentially a **members** conference. Its success was dependent upon the ideas contributed by those who could not attend in person as well as upon the active participation of the fifty per cent of the membership in attendance. The theme—**Relationship of Contemporary Design to Art Education** was a challenging one. Each participant will remember and put into action his own particular convention "highlights". These will affect the course of art education in Midwestern communities in future months.

The Grand Rapids Conference provided

### Good Fellowship—

The Coffee Hour at the Grand Rapids Art Gallery.

State and college luncheons and dinners.

The Smorgasbord and Ship's Party.

### Exploration—

We looked and questioned; we touched and tried our hands at many things: dress design, jewelry, ceramics, creative embroidery, weaving, interior furnishings, architecture, product design, graphic arts, photography, painting, modern sculpture materials, string, space, and mobiles.

We visited educational exhibits—local, national, and international in scope; we studied commercial exhibits of art materials, supplies, and equipment available on the market.

We took trips in the Grand Rapids area to visit new school buildings, furniture exhibits, the Widdicomb and Herman Miller factories, the Baker Museum of Furniture Research, or the Cranbrook Academy of Art.

### Provocative Stimulation—

George Nelson's presentation of an industrial approach to problems of education.

Robert Iglehart's challenge of the world as classroom.

Their joint discussion and visual presentation of the theme.

Edwin Ziegfeld's report on international developments in art education—

All these provoked us to listen and then get together, sometimes in formal panels or symposiums, sometimes in groups of two, three, or more before breakfast or after midnight, to probe and argue the ideas and to come to conclusions of our own.

EDITH HENRY

## EASTERN ARTS ASSOCIATION

"Sources and Resource for Art Education", the theme of the Eastern Arts Convention, stimulated those attending to an all-time high in the exchange of ideas and eagerness to explore new avenues for stimulation and help in carrying on effective art education. All phases of the well-balanced program contributed to the inspiration, information, self confidence, and good fellowship of each person attending, while the well-arranged exhibits provided ideas and showed accomplishment in the professional field.

Worthy of particular note was the exhibit of "Free and Inexpensive Reference Materials", assembled and displayed by the New Jersey Art

Education Association. The variety of materials included, and the discrimination evinced in their selection and arrangement, set a new standard for state participation in the convention.

Each major address pointed up some different aspect of modern living, as it relates directly or indirectly to art education, providing food for thought along many different lines.

According to reports from those attending the group meetings on various educational levels, each was highly successful. The leaders and panel members, being most competent, not only made available valuable information but stimulated worthwhile discussion and the exchange of ideas concerning sources and resources, and their most effective use in art education. The same enthusiasm and group participation was evident also in the group meetings concerned with the theater and with television.

Miss Ruth Reeves, who spoke enthusiastically in behalf of bill HR 7185, the purpose of which is to encourage the development of the fine and industrial arts, urged those present to write to Mr. Samuel K. McConnel, Jr., Chairman of Education and Labor, requesting that this bill be brought before the House of Representatives at an early date.

It is unlikely that any demonstrations of art techniques observed by Eastern Arts groups have ever surpassed the workmanship and presentation afforded by members of the American Craftsman's Educational Council, Inc., who demonstrated handcrafts activities before a fascinated audience at the Hotel Commodore. Undaunted by the confusion caused by the necessity for all to work in one room, each artist gave an unusually fine performance.

The banquet, which may be considered the climax, could not have been improved. The table decorations, the congenial spirit, the enlightening, and at the same time entertaining address, all contributed to a most enjoyable and worthwhile occasion. "The Free Movement of Thought", the title of the address by Gilbert Highet, seemed to have embodied the spirit of the entire convention which has been repeatedly described as "the best yet."

Of the 2,280 members of the E.A.A. approximately 1,200 were in attendance at the conven-



tion. The new officers for the association are:

President, Charles Robertson, Pratt Institute, New York; Vice-President, Jack Arends, T.C. Columbia University, N. Y.; Secretary, Lillian Sweigart, Kutztown, Penna.; Treasurer, Vincent Roy, Pratt Institute, New York.

PAULINE D. SMITH

### **As a Canadian Sees the Eastern Arts Convention**

"Sources and Resources", the challenging theme of the Eastern Arts Convention, lived up to its name in every sense of the word. There are many ways of seeing things at a convention depending upon one's approach and perspective. As a Trustee of a Board of Education, my objective was to gain a comprehensive approach to new ideas and media in the field of Art Education. To find out what we were doing that we should not and what we were not doing that we should be doing was my purpose.

Art is a universal language among those who have the creative approach to life, whatever the medium; be it clay, metal, paint, ideas or human material. What artists and teachers of art are as individuals, the Convention embodied in its theme. It became a searching, exploring, inventive, self-expressing medium of exchange of ideas.

In a broad sense Art embodies order, judgment of relative values, keen perception, and a sense of freedom in spiritual growth. It is natural that I should find all these attributes in varying degrees. The Art Mart with its tantalizing array of media and books was an "open sesame" to new or unexplored fields of expression.

The use of films to whet children's interest and integrate related subjects was effectively demonstrated by the use of the two films in such widely differing categories. I should like to have heard an interpretation of schizophrenia—"I wandered lonely as a cloud—."

Dwayne Orton, editor of I.B.M.'s magazine "Think", highlighted the use of works of art in the field of public relations in his address "Art and Business".

Because of my own extra-curricular interest in the field of amateur painting, the two documentary films by the brilliant American artists, Don

Kingman and Paul Clemens were especially interesting.

The climax of the Convention was the closing session on Saturday morning. Betty Pepis, Women's Editor of the New York Times, was personable choice as Mistress of Ceremonies. The panel discussion under the broad heading of "Resources of Design" was provocative and challenging. That such widely divergent fields as optics, furniture design and seventeenth century architecture could find a common denominator attested to the skill of the members of the panel. The luncheon was a happy occasion. The eleven delegates from Toronto had the opportunity of becoming better acquainted with teachers from various States as well as from Puerto Rico. Gilbert Highet's address, "The Free Movement of Thought", scaled new altitudes of thought, and from his pinacled vantage point, challenged us to keep the lines of communication open for the free interchange of ideas. He demonstrated his theory of "osmosis" by his interpretation of his subject.

DOROTHY ROBB PEARSON,  
Trustee, Toronto Board of Education

### **E.A.A. to Hold Biennial Conventions**

The membership of the Eastern Arts Association, by a three-to-one vote, chose to hold biennial conventions, alternating with the National Art Education Association conventions.

The decision was made by the membership after the issues involved had been presented fairly in the Bulletin. Thus the Council did not make this important decision; it is being guided by the expressed will of the membership.

Now, therefore, the largest of the regional associations offers the N.A.E.A. its unqualified support towards a united front for art education.

Both the E.A.A. and the N.A.E.A. are to be congratulated—the E.A.A. for its vision and devotion to the broad interests of art education; the N.A.E.A. for having been able in a few years to demonstrate the type of leadership that has won the confidence of a strong regional with a more than 40-year tradition of annual conventions.

MARY ADELINE McKIBBIN,  
Pres. E.A.A.

## ANNOUNCEMENTS

### Sir Herbert Read to Speak at International Art Education Society Assembly

Sir Herbert Read will address the opening session of the forthcoming General Assembly of the International Society for Education Through Art, to be held in Paris at Unesco House, from July 5-10. His topic will be "The Future of Art Education. Besides Sir Herbert, the program will include art educators from such widely separated countries as France, Uruguay, Thailand, Japan, the United Kingdom, and the Netherlands. This is the first General Assembly to be held of the International Society and is an event of great significance in art education.

INSEA was founded as a result of the UNESCO Seminar on the Teaching of Visual Arts held in Bristol, England in 1951. At that time, the participants felt that the values which had resulted from the Seminar were so important that some means should be set up whereby they could be extended. UNESCO has been helpful in getting the Society started and has offered the facilities of Unesco House for the first meeting.

At this writing, the final details of the meetings are still being worked out. However, the general structure of the program has been decided upon. As indicated above, Sir Herbert Read will speak at the opening session. His talk will be preceded by the official opening at which the Director-General will extend greetings. In the afternoon, the first business meeting will be held, followed by the opening of an international exhibition of children's art and a UNESCO reception.

"Art Education and World Horizons, An International Survey" is the topic of the Tuesday morning session. Art educators from many different countries will take part in this session. In the afternoon, "Art Education in Practice" will be the topic of two discussion groups dealing with the primary and secondary levels. A night visit to the Louvre will be made after dinner. On Wednesday morning, a second business meeting will be held and working parties for further organizational responsibilities will be elected. In the afternoon, Dr. W. D. Wall will

speak on "Art Education and the Adolescent" to be followed by a discussion period. The Thursday morning topic is "Art Education and Crafts." In the afternoon, there will be presentations and discussions on "Art and Society" and "Art Education in the Museum." A panel of important artists in Paris will discuss "Art Education and the Artists" that evening.

Business meetings will be held on both Friday morning and afternoon, followed by a closing session. Late that afternoon, there will be a reception followed by a dinner of the conference attendants. Saturday has been given over to trips and excursions. The first stop will be the Academie du Jeudi of M. Arno Štern, followed by a trip to the International Institute at Sevres and then on to the Chateau and garden of Versailles.

It is hoped that American art educators will be well represented at this meeting. Even if attendance is impossible, the support of the International Society is welcomed. Membership has been set at \$3.00 per year and application blanks can be obtained by writing to the Secretary-Treasurer, INSEA, UNESCO House, 19 Avenue Kleber, Paris 16, France, or they may be secured from Dr. Edwin Ziegfeld, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York 27, N. Y., who is chairman of INSEA.

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## RECENT DEVELOPMENTS IN ACCREDITATION OF ART TEACHER EDUCATION

(Continued from page 10)

mentally, studied, and discussed in order that improvements can be made before it is put into general operation. Highly favorable reports have been received regarding its usefulness as one aid, in the hands of a competent observer, towards arriving at objective evaluations of a variety of art teacher preparation programs. With time and experience it will become easier to define and evaluate our progress towards higher professional levels.

The Art Education Evaluation Schedules are designed to parallel and supplement the A.A.C.T.E. General Schedules. The following general principles taken from the Schedules suggest a skeleton outline of basic criteria:

I. Definition, Objectives, and Organization of a College for Teacher Education Offering a Major in Art Education.

The program should be a comprehensive consistent professional pattern for teacher preparation rather than an incidental by-product of a program set up for some other purpose or merely the accumulation of an arbitrary number of credits. It should be based on actual conditions in the field, including supply and demand, although emphasis should not be limited to perpetuating the status quo and should be based on developing competencies of the teacher—not on amassing credits.

II. Student Personnel Services.

A system of recruitment, selective admission, progressive retention, and placement should contact the most promising candidates and guide them through the preparation program and into professional life.

III. Preparation of Faculty.

The program should be carried on by a qualified staff adequate in size, training, and versatility to discharge the obligations assumed in the program, and the staff should be utilized in a manner to provide appropriate and adequate service for the preparation of teachers.

IV. Teaching Load of Faculty.

The program with its policies concerning faculty load and working conditions, as well as faculty-student relationships, should result in good professional attitudes among both students and faculty.

V. Curriculum Instructional Patterns.

The program should include content and experience adequate in coverage and should be systematically organized to develop the competencies required of an individual as a teacher and as a citizen.

VI. Professional Laboratory Experiences.

The institution carrying on the program should have adequate teaching laboratory facilities under its control.

VII. The Library and Other Reference Facilities.

There should be provided resources of written and visual materials, as well as study space, adequate to suit the purposes of a comprehensive modern art education program.

VIII. Advanced Professional Programs.

Advanced professional programs should provide opportunities for an expansion of professional knowledge, skill, and experience beyond the undergraduate level directed towards serving realistic professional responsibilities.

Along with the revision of the instrument, activities are underway to enlist and provide experience for competent art educators who can serve on evaluation teams in the future. Our N.A.E.A. and regional conventions provide excellent opportunities for meetings to serve this purpose.

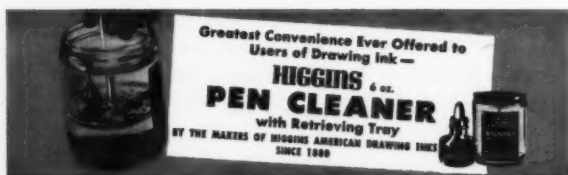
### Conclusion

In recent years the A.A.C.T.E. has provided the most dynamic leadership and the most effective organizational machinery for defining and applying standards for the preparation of teachers. Through the Coordinating Committee art education has profited greatly from its cooperative role with A.A.C.T.E. by putting efforts into the only channel which assured effective results. A continuation of this cooperative relationship offers the best assurance that we will continue to participate alongside other fields in the overall accreditation of teachers as one important means of improving our profession.

## VISUAL AIDS

**How to Make a Puppet**, authored by Ruby Niebauer, produced by University Filmstrip Service, distributed by VEC, Inc., 2066 Helene Street, Madison, Wis.; full color, double frame filmstrips. Price \$6.00 plus postage.

A very simple, concise and clear explanation of the step by step method for making a hand puppet. Mimeographed instruction sheet further amplifies the excellent color frames. Especially suitable for presentation to elementary or junior high school children.



## CORRELATION CAN BE CREATIVE

(Continued from page 4)

in the shuffle. This is the subordination of art to subject matter. As stated above the truly creative art expression will come later when the child is so happily thrilled by what he has learned that he paints freely and joyously.

Thus we see that the first step for a successfully correlated art expression lies in the way the background material is presented, and this in turn depends upon the skill of the teacher. Ideally, the classroom teacher should be the one who carries through the complete cycle of a strongly integrated process of motivation, doing, and analysis of product. An ability on her part to see visual possibilities, and to present them dramatically helps her to provide a better background. When the child is ready to make his visual expression he may spontaneously do so in his own time provided classroom facilities and program permit. If, however, he must wait for

a specific art period, then the teacher must attempt to recreate the enthusiasm necessary for empathic painting. The children are drawn into a discussion to help them to focus their attention on a part of the story or incident that particularly interests them. A child cannot be expected to express himself until he first has clearly in mind something he wants to represent. As interest grows keen, concentration is intense as each child tackles his own problem in his own way without teacher interference or dictation. At the same time he is gaining in ability to use art as a means of expression. This ability is strengthened as he learns to develop fine use of materials, and as he gains a richer understanding of the design along with that meaning which is his own and which the opportunity to interpret his own feelings about the subject has given him.

Whenever art and the other studies unite for mutual benefit the results are often gratifying and can be used to further the development of art understandings as well as promote better comprehension of these other subjects.

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## ART APPRECIATION THE COMMUNITY, AND TV

(Continued from page 7)

to any art person. One way to achieve animation, aside from chalk work, is to use props or exhibits. Another way is to introduce one or several other persons and give them speaking parts. The formats of T.V. programs can be understood largely, I believe, in terms of the effort to overcome stationary, static viewing.

I should like to digress here to discuss one overworked device for making television visu-



ally interesting—the panel program. At least, let me speak of its abuses. Superficially, the panel program overcomes the danger of monotonous viewing—too much of the same voice, the same face, and the same gestures. Because the camera moves from face to face, and because a number of persons present divergent views about a topic, television producers imagine that they have a sure formula for good viewing and listening—a formula founded on variety and spontaneity. What they overlook, I believe, is this: the dialectical probing and the adventurous spirit of inquiry which characterize a good classroom or seminar situation often emerge on T.V. as a rather confused and aimless exchange of opinion, chit-chat, incomplete argument, and fragmentary evidence. The improvisations of the classroom or of a meeting of citizens honestly debating a topic of real concern do not necessarily produce significant learning or even entertainment for someone outside the panel or the debate. I think we have long recognized that the values of the colloquium or seminar were for the participants. Only the most skilled personalities (such as U. S. senators), guided by an excellent moderator, together with the discussion of a most potent topic or issue, can produce good television fare. The panel program often leaves the question of developing material in any direction nebulous. A moderator is, after all, limited by the nature of his role. Participants who may be frightened by an initial T.V. appearance are happy to let another person carry the ball. Today, when education courses are attacked as lacking in content, it would be well not to lend credence to such charges through T.V. programs which appear to be directionless. That is why I believe that one or two persons, who have accepted the responsibility of developing material, and who are well prepared to deal with the subject, should present an educational program to the public.

Our own approach was to decide in advance to cover a limited number of points—perhaps three or four in a half hour period. These points we then attempted to dramatize by drawings, properties, leading questions, and plain, matter-of-fact exposition. Subject matter, if carefully chosen, will carry its own weight; what

is important is that it should be pertinent in the lives of viewers. Modern education, I think, does not object to subject matter as such but to useless subject matter, designed as often as not to impress the student but not to enlighten him. What Whitehead called "inert knowledge" has even less place on T.V. than within the halls of academe. Therefore, no matter how spontaneous one wishes the show to appear, the material in it should be well considered in advance, and ideas, if they are dealt with, should flow logically, one from the other.

In the use of exhibits of properties, the television teacher ought to avoid the temptation to become wrapped up in them to the extent that they become crutches. I say this while acknowledging that works of art are infinitely fascinating and very often constitute their own excuse for being. However, exhibits or art objects shown on television, like illustrations in a fine art text, rarely do justice to the original. Our program ought to encourage viewers to seek personal encounters with art; it cannot replace such encounters. Consequently, I take the position that properties, illustrations, and devices of all sorts, ought to heighten leading ideas—ideas which throw light upon art and its satisfactions, ideas which eliminate obstacles to understanding and enjoyment.

In a discussion of art preferences, for example, I showed some traditional table silver and some Swedish stainless steel ware, and talked about their respective style qualities. Watching the T.V. monitor, one could see that the distinctive "feel" of each ware could not be conveyed in any genuine sense; what could be conveyed was the **contrast** between the two: the totally different ideas about the purpose and use of ornament, the different approaches to the combination of utilitarian and decorative features in the same implement. I tried to analyze some of the social and psychological motives which might lead a person to prefer one ware or the other. Being able to hold up each piece and point to what I was talking about, lent vividness, I believe, to the analysis. Art objects can be used on television to support an argument, but they cannot of themselves be expected to sustain continued interest.

We tried two methods of bringing standard art historical materials to our audience: one was to trace the typological rather than the chronological development of forms; the second was to include works of historic interest under talks on religious art. Siegfried Giedion was our guide for typological studies. We attempted to show the evolution of the chair and of the dwelling house along lines similar to his treatment in "Mechanization Takes Command." It is a great deal easier to understand changes in style and the technical and cultural reasons for these changes when following one type closely, then by studying all the types within a stylistic era. Also, following a type like the chair, the dwelling, or a single room, like the kitchen, stresses the succession of ideas, tastes, and technics; it stresses the permanence of change. Dwelling upon one period and its artifacts, on the contrary, tends to emphasize fixed excellence and the immutability of values. Especially in the South, where retrospective vision is highly developed, the dynamism of styles and customs ought to be taught.

I did one program composed entirely of slides—about twenty different versions of the Crucifixion, in connection with religious art. The time span covered (very superficially) was from Giotto to Rouault. However, our purpose was not to "cover" the periods thoroughly, nor to tell the story of the Crucifixion, which is well enough known. My aim was to convey the differences in temperament and sensibility, differences in vision, and differences in emphasis upon suffering and resignation, which characterize the art expression of various times and places. If, by contrasting the sense of drama in Gruenwald with that of El Greco, I can convey some of the depth and richness of a complete art experience, then I feel that the neglect of certain art historical facts is somewhat justified. That is what might be called applied aesthetics; the Where? When? and Whose Influence? kind of teaching is really applied archaeology.

I am afraid that teachers of Art History who were really teachers of chronology and archivists, have taken much of the joy out of art studies for the general public. That is why art educators

must find some new strategy for combining knowledge of art with pleasure in it. Perhaps it is ironic, that Education, which is the butt of so many jokes by professional "humanists", should be engaged in bringing Art back to the Humanities. But that is what we are doing. We are reclaiming art from the arid labors of scholars (those who are teachers by avocation), discarding the trappings of pedantry, trying to sharpen perception in daily life rather than in slide identification.

It would be difficult to say how successful this T.V. series was. The station, as mentioned, reaches a potential audience of 100,000. We do not know how many of these people have television sets, or how many set owners watched our show. We received no letters of praise from the audience, but none of blame either. There were telephone calls which, discounting customary Southern courtesy, expressed pleasure and surprise at finding art understandable rather than forbidding. One lady with a broken leg called and thanked us. We refer to her as our captive-captive audience: no other channel to watch, and complete inability to walk away from the television set.

I should add some personal notes: My wife, a former speech and dramatics teacher, assisted in the series by playing straightman, embattled housewife, man-in-the-street, and holder of exhibits, par excellence. We were both terrified by the medium, which is quite different from a classroom situation, but overcame our fears and grew to be fairly nonchalant performers. The inscrutable camera will never replace a student's face as something to talk to, but after a while, one can look at it as if it had personality. Camera men, announcers, and studio technicians tend to yawn at the speaker or, at best, ignore him, while gems are dropped in their midst. This, too, is disconcerting, but one learns to live with it.

I value the experience very much. It was both a personal and a professional challenge—a challenge which art teachers will come increasingly to face. If we face up to that challenge, both well and happily, the influence of art and the effectiveness of art education will be greatly extended.

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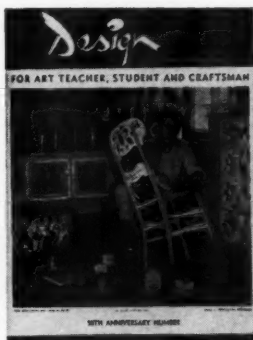
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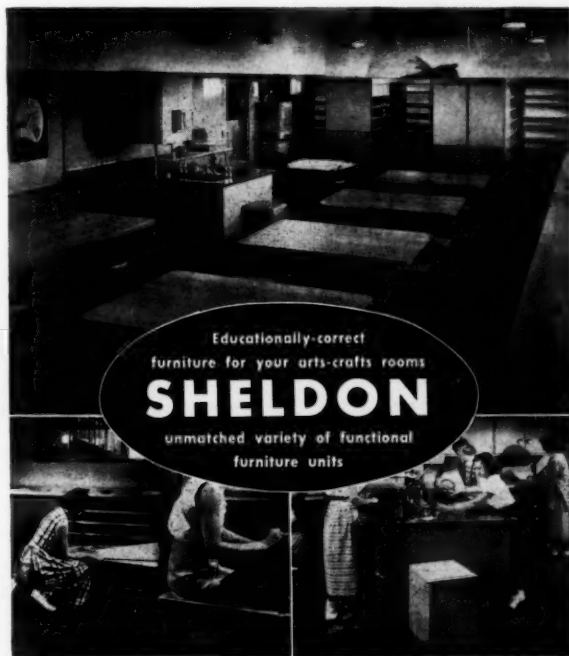
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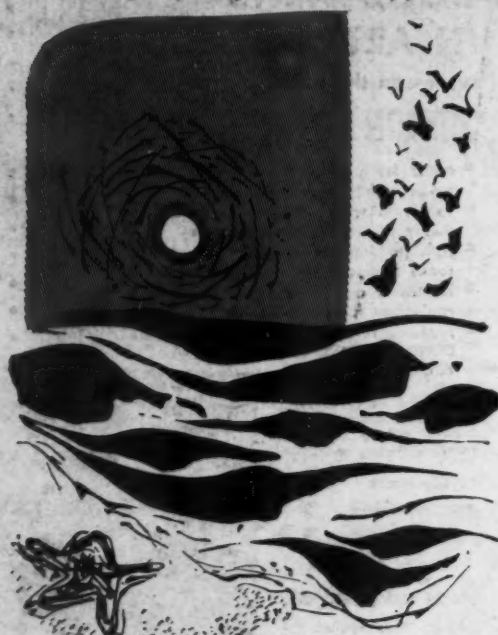
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